COMIC SHOP NEWS™

400

Doom 2099 TM&©1995 Marvel Comics, ARR

Doom's Day Definitely Dawns in 2099 AD

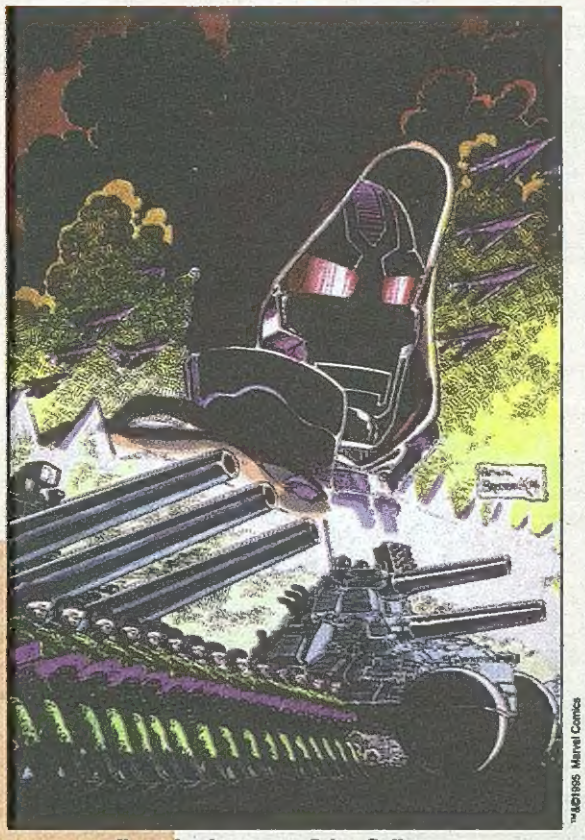
My, how Doom's fortunes have changed! When Doom 2099 first began, Doom was a man trying to regain control of his own life and fortunes against a series of adversaries. Now, he's not only in control of his own life, he wants to be in control of the lives of almost everyone else in the universe of 2099 as well!

Doom's target is the United States, and he intends to gain control of it by any—and every—means that he can. This means not just an invasion or a supervillainous assault, but a combination of financial manipulation, computer control, and force that makes it almost impossible for anyone to pre-empt his takeover attempt.

Doom's plans don't call for him to face off against every superhero in the 2099 Universe, though; instead, he's called on some of those heroes to join him in reorganizing the nation. Jake Gallows doesn't have to battle criminals and the law as well; now he's head of SHIELD. Ghost Rider can continue his efforts to clean up Transverse City as sheriff. With these men working with him, he can focus his effort on tracking down potential enemies like Ravage, Spider-Man, the X-Men, and the Hulk.

"One Nation Under Doom" isn't just a one or two-month storyline; instead, it's a radical redirection of the entire 2099 universe. To guarantee that fans realize just how far-reaching the change is, each book will be renamed, with AD ("After Doom") added to the 2099 designation. Additionally, Marvel is upgrading the 2099 books to make them more visually appealing; this upgrade will include computer color separations (similar to those used in X-Men titles and The Incredible Hulk) and glossy paper.

The storyline begins on March 16th, with the release of two special books: ***2099 AD #1*** and ***2099 Special: The World of Doom #1***. ***2099 Special #1,*** a $1.95 comic, offers an overview of the 2099 Universe, interviews with creators, and a sneak peek at what's in the works once Doom gains control. Don't worry about missing this one: the cover by the Brothers Hildebrandt is so attention-getting that there's no way that can happen. ***2099 AD #1,*** written by Terry Kavanagh and illustrated by a variety of 2099 talent, stars Spider-Man, Ghost Rider, the Punisher, the X-Men, and other 2099 characters; the superheroes gather together to plan their response to Doom's assault. This $3.95 48-page one-shot will feature the first clear chromium cover in comic book history.



A week later, Doom invades America in ***Doom 2099 AD #29,*** a $2.95 comic that also features a clear chromium cover (a $1.95 standard-cover edition will also be made available). In a sweeping, decisive move, Doom gains control of the US computer network—and from there, he gains control of the nation itself. Warren Ellis, Pat Broderick, and John Nyberg handle the war reports from the front lines. The story continues into ***Ghost Rider 2099 AD #13,*** as Doom takes over Transverse City and offers Ghost Rider an intriguing future in the aftermath of the destruction of GR's computer system in the previous issue. This $1.95 title is produced by Len Kaminski and Kyle Hotz. ***X-Men 2099 AD #30*** features a solo Bloodhawk adventure that paves the way for the debut oft he mutant "Minister of Humanity." All three books are slated for March 23rd release.

The Punisher undergoes the most amazing transformation of all as he becomes Jake Gallows: Agent of SHIELD, assuming the role of Minister of Punishment. Of course, this leaves the Punisher position open for new talent... ***Punisher 2099 AD #28,*** a $1.95 comic by Pat Mills & Tony Skinner, debuts on March 30th.

Spider-Man doesn't cross paths with Doom and his forces immediately; in ***Spider-Man 2099 #32,*** written by Peter David and illustrated by Andrew Wildman and Stephen Baskerville, Spider-Man confronts Morgue, a villain who can reanimate corpses so that they may do his bidding. Of course, such an undead army attracts the attention of America's new leader... ***Spider-Man #2099 #32*** is scheduled for April 6th release.

A leader needs good press, and that's why Doom pays a visit to Lotusland, the movie studio that he hopes to use as his image/propaganda factory. That may put him in direct confrontation with the Hulk, though; but is even the strength of the greenskinned goliath enough to stop the power of Doom. ***Hulk 2099 AD #7,*** written by Gerard Jones and illustrated by Joe Bennett and Chris Ivy, is scheduled for April 13th release. On the same day, fans can see an epic confrontation between two heads of state: Doom, the new ruler of America, and Ravage, the newly-crowned king of Hellrock. Pat Mills, Tony Skinner, Joe Bennett, and Greg Adams handle the honors on this summit meeting turned slugfest, and you can see it all in ***Ravage 2099 AD #31***.

On April 20th, the action continues in a trio of titles. ***Doom 2099 AD #30,*** written by Warren Ellis and illustrated by Pat Broderick and John Nyberg, presents Doom's first meeting with the former corporate heads to determine just who stays with him... and who dies. ***Ghost Rider 2099 AD #14*** presents the ultra-violent and vengeful exploits of Transverse City's new sheriff, courtesy of Len Kaminski and Graham Higgins. And ***X-Men 2099 AD #31,*** written by John Francis Moore and illustrated by Ron Lim and Harry Candelario, feature the first confrontation between Xi'an, Brimstone Love, and Doom.

The new Minister of Punishment begins dispatching his own version of justice with great zeal in ***Punisher 2099 AD #29,*** written by Pat Mills & Tony Skinner and illustrated by Simon Coleby. And now that he determines just how justice should be administered, you can bet that the world of 2099 is going to become a much more rigid world indeed! ***Punisher 2099 AD #29*** is scheduled for April 27th release.

The changes in the world of 2099 don't end here, though; the story continues for the foreseeable future in all the 2099 titles, with more surprises in the works in months to come. If you thought the future couldn't get much grimmer than the old world of 2099, just wait!

by CLIFF BIGGERS

Dark Horse Expands Their Star Wars Empire

It's hard to believe that, just a couple of years ago, the ***Star Wars*** comic book license was all but dead. Following the demise of Marvel's hundred-plus issue run of ***Star Wars*** tales, the license went unclaimed for several years until Dark Horse Comics, confident that there was still life out there in a galaxy far, far away, introduced their ***Star Wars: Dark Empire*** series, which went on to become a phenomenal sellout success, paving the way for new ***Star Wars*** series. And from those not-so-humble beginnings came a comic book empire; this March, Dark Horse has no less than five ***Star Wars*** books on their schedule.

Star Wars: Tales of the Jedi—Dark Lords of the Sith Book I #6 brings the story of the pre-Obiwan-Kenobi Jedi Knights to a dramatic climax as Ulik Qel-Droma and Exar Kun clash in mortal combat, with one of them destined to become the Dark Lord of the Sith. This series, written by Tom Veitch and Kevin Anderson and illustrated by Chris Gossett, won't be Dark Horse's final story set in the early days of the Star Wars Universe, though; a follow-up series is already in the works. ***Star Wars: Tales of the Jedi—Dark Lords of the Sith Book I #6,*** a $2.50 comic, is scheduled for March 16th release.

Star Wars: Dark Empire II #4 continues Tom Veitch and Cam Kennedy's sequel to the hit Star Wars storyline that launched Dark Horse's excursion into the Star Wars Universe. In this issue, Luke Skywalker discovers an ancient, powerful Jedi relic on a remote planet—but before he can use it against the Emperor and his Darksiders, he has to get off the planet Ossus alive! ***Star Wars: Dark Empire II #4,*** a $2.95 comic, is scheduled for Marth 23rd release.

Classic Star Wars: The Early Adventures #8, which reprints the early Russ Manning ***Star Wars*** comic strips, redesigned and retouched by Rick Hoberg and colored by Ray Murtaugh for comic book presentation, reveals the drawbacks of neutrality as Darth Vader targets an officially-neutral mercenary planet that has been selling X-Wing fighter components to the Rebellion. Look for this $2.50 comic on March 16th.

Dark Horse has a second ***Classic Star Wars*** treat on their schedule in the form of ***The Vandelhelm Mission***. This 32-page comic, which picks up where Return of the Jedi left off, follows Han Solo to the planet Vandelhelm to straighten out a supply problem that could hinder the Alliance's plan to rebuild its starship fleet; as you might expect, though, things don't go quite as well as Luke or Lando anticipated... The self-contained story, written by Archie Goodwin and illustrated by Al Williamson, has never before appeared in color; Dark Horse supplements the story with a special backup feature that includes production photos by Williamson himself. ***Classic Star Wars: The Vandelhelm Mission,*** a $2.50 comic, is scheduled for March 30th release.

Finally, Dark Horse presents a really *heavy* storyline in ***Star Wars: Jabba the Hut,*** a one-shot written by Jim Woodring and illustrated by Art Wetherell. This story focuses on the art of the deal as Jabba the Hutt, master negotiator, barters with Garr Suppoon, who's supposed to be a real devil at the negotiating table—but he's not prepared for the likes of Jabba, who can out-deal the devil himself! Steve Bissette and Cam Kennedy supply the cover art for this $2.50 comic; look for it on April 6th.

Star Wars fans who'd love to see this level of ***Star Wars*** output on a regular basis shouldn't worry too much; while Dark Horse can't guarantee five ***Star Wars*** projects a month, they do have a variety of new series and one-shots in the works that should keep the Force with you on a monthly basis.

by ALEX KIRKLAND

400
COMIC SHOP NEWS™
2 • 22 • 95
From Your Friendly Neighborhood Comics Outlet
Printed on Recycled Newsprint

CSNsider

The long-awaited second ***Super-Patriot*** miniseries series by *Keith Giffen* and *Dave Johnson* is slated to begin this summer... With a cornucopia of medieval epics already underway in Hollywood, including big-budget efforts like ***Rob Roy*** and ***Braveheart***, there are talks of a new ***Prince Valiant*** film joining the bunch... ***Star Wars*** fans take heart: you can look forward to a new ***Star Wars*** novel from Bantam Books in 1996, set between ***The Empire Strikes Back*** and ***Return of the Jedi,*** that will fill in some of the gaps in the Star Wars story; it will feature Luke Skywalker and will also introduce new characters, including Jabba the Hutt's boss... In response to concerns about the tremendous number of comics on the stands each month, several of the larger publishers are looking to somewhat reduce their output in '95, focusing their efforts on the books that have the strongest fan-appeal... *Pamela Anderson* has signed on to play the part of ***Barb Wire*** on the big screen; the film is based on the Dark Horse comic of the same name... ***Grifter,*** who recently starred in his own one-shot, will graduate to his own series in May... The creative team for Marvel's ***Spider-Man-Batman Crossover*** is *J.M. DeMatteis, Mark Bagley,* and *Mark Farmer*... The ***Nexus: Out of the Vortex*** series, slated to begin this month from Dark Horse, has been cancelled... *Tony Daniel,* whose work has recently appeared in ***X-Force,*** will be working with Todd McFarlane on an upcoming Spawn-related project... Wizards of the Coast definitely plans to offer selected cards from its ***Magic: The Gathering*** limited edition expansion sets in unlimited booster packs beginning this summer; each pack will offer 12 cards for $2... The licensing machine kicks in again for ***Batman Forever,*** the third Batman film, which premieres this summer; in addition to the usual toys, cards, stickers, lunchboxes, books, and games, fans can also look forward to higher-quality licensed clothing aimed at the adult market; sunglasses for children and adults; and videogames for virtually every major game format...

Weirder Tales

Some books live up to their names and some don't—and ***Weird Business,*** a new hardcover comic collection from Mojo Press, belongs in the former category. This 380-page collection offers an assortment of adaptations of well known tales of horror and the macabre blended with original fantasy and weird tales. *Joe R. Lansdale* and *Rick Klaw* are the editors for this massive tome; strange tales found within include "The Hellbound Train" by *Robert Bloch & Phil Hester*; "Becoming the Monster" by *Poppy Brite & Miran Kim*; "Steel Valentine" by *Joe R. Lansdale & Mark Erickson*; and "Jesting With Chaos," an Elric story by *Michael Moorcock & Shea Anton Pensa.* Other contributors include *Nancy Collins, John Bergin, Roger Zelazny, Charles de Lint, Jerry Prosser, Ted Naifeh,* and *Neal Barrett Jr.* The $29.95 volume, intended for mature readers, is slated for late March release; as with all specialty volumes of this sort, you might want to reserve a copy with the friendly folks at your local comic shop to ensure that you don't miss out!

COMIC SHOP NEWS
©1995 Comic Shop News All Rights Reserved
Editorial Office:
2339 Milstead Circle
Marietta, GA 30066
fax (404) 973-6949
Business Office:
1266 W. Paces Ferry Rd. #445
Atlanta, GA 30327
(404) 261-8101
Editors
Cliff Biggers
& Ward Batty

Brand-ing the Dinosaurs

Turok may have lived in a Lost Land inhabited by dinosaurs, but his heritage is clearly American Indian—which means that he has a great deal in common with Joshua Brand, the hero of *Shaman's Tears*, *Mike Grell*'s series published by Image Comics. And with Mike Grell working for Acclaim Comics' Windjammer line already, it's only natural that he would allow his American Indian hero of *Shaman's Tears* to pay a visit to the Valiant Universe to cross paths with the Son of Stone—and the result is an action-packed limited series that unites these two Native American heroes to confront the mysterious White Buffalo Warriors.

Turok, Dinosaur Hunter/Shaman's Tears, **a three issue series beginning this Spring from Valiant, is both written and illustrated by *Mike Grell*, with an inking assist from *S. Clarke Hawbaker*. "This is our first chance to see Mike Grell's incredible storytelling ability moving the Valiant Universe," *Marty Stever* of Acclaim said. "Grell's pencils are certain to make this story a treat for both his longtime fans and those who are just discovering his work published by Image." *Turok, Dinosaur Hunter/Shaman's Tears #1*, a $2.50 comic, is scheduled for April release.**

™&©1995 Valiant Comics and Mike Grell

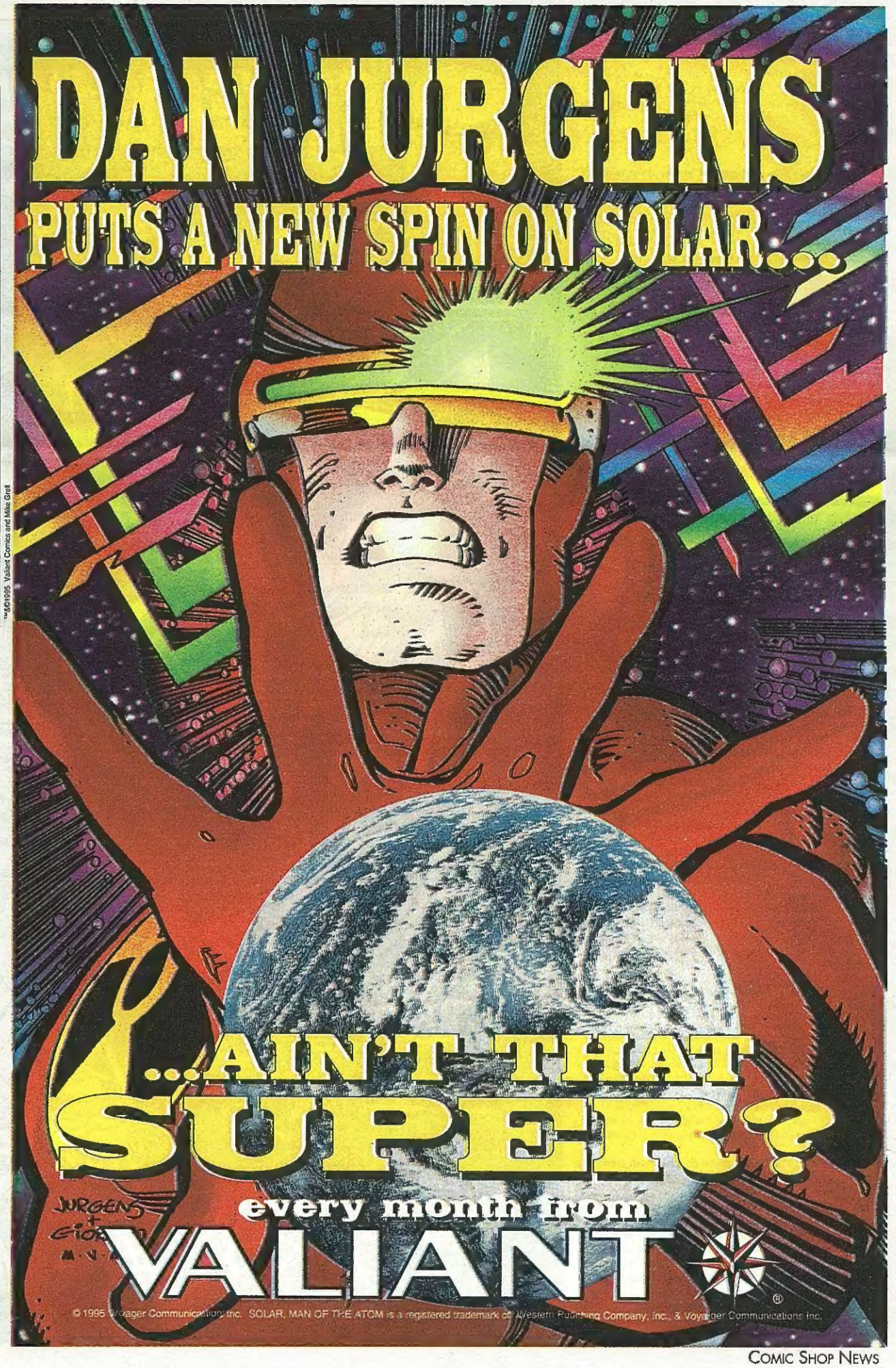
Reviving the Dead

Boston Brand is one dead man who never has time to rest in peace. Since the late 1960's, he's been haunting our world as Deadman—and now, two of his most popular recent adventures are being collected in a single trade paperback, ***Deadman: Lost Souls.*** The 200-page trade paperback reprints ***Deadman: Love & Death*** and ***Deadman: Exorcism***, two prestige-format miniseries written by *Mike Baron* and illustrated by ***Batman*** artist *Kelley Jones*. These landmark stories offered the first dramatic revision of the Deadman mythos, updating the character and adding a much stronger horror edge to the story of this restless soul. ***Deadman: Lost Souls,*** a $19.95 book, is scheduled for March 16th release.

™&©1995 DC Comics

Way Down Below the Ocean

There's always a demand for prime real estate—but when Atlantis rises up out of the ocean depths, it sets into motion a land rush the likes of which the Marvel Universe has never before seen! Atlanteans, Deviants, Inhumans, and Monsters all want to lay claim to the new surface realm—and the result is one of the most bizarre battles royale in Marvel history. **Atlantis Rising,** a new story arc that crosses over into ***Fantastic Four, Fantastic Force, Namor,*** and ***Warlock,*** begins in April—but readers won't have to wait that long to see the action begin. Several prequels to this story appear on Marvel's March schedule, in such books as ***Fantastic Four #400, The Inhumans #1,*** and ***Namor #62***. Naturally, Namor's life will be dramatically affected by this storyline, as will his relationship with the Fantastic Four. (Of course, the FF have some problems of their own they must deal with in the aftermath of ***FF #400,*** including power transformations and a changing team line-up—and somehow, they still manage to find room to squeeze a ten-page Atlantis Rising preview into this 64-page issue!) ***Namor #62***, a $1.50 comic by *Glenn Herdling* and *Geof Isherwood*, is scheduled for March 9th release; ***The Inhumans,*** a 64-page $2.95 one-shot by *Skip Dietz* and *Robert Brown*, is scheduled for March 30th release; and ***Fantastic Four #400***, a $3.95 comic by *Tom DeFalco, Paul Ryan,* and *Danny Bulanadi*, is scheduled for March 30th release.


DAN JURGENS
PUTS A NEW SPIN ON SOLAR...
...AIN'T THAT SUPER?
every month from
VALIANT
JURGENS + GIORELLO
M.V.P.
© 1995 Voyager Communications Inc. SOLAR, MAN OF THE ATOM is a registered trademark of Western Publishing Company, Inc., & Voyager Communications Inc.

SPOTLIGHT ON MARK WAID

Mark Waid is one of a growing group of writers who have focused attention on comic book stories; in the past few years at DC, he has turned Flash from an average DC superhero book to a hot commodity, and he's managed to restore a lot of the lost glory of DC's oldest surviving superteam, the Legion of Super-Heroes. Recently, Mark's work has been seen in some Marvel titles as well; he's done some work in the current X-Men storyline and will soon be taking over Captain America. With Flash #100 only a couple of weeks away, Mark took a little time from a very busy writing schedule to talk about these books, as well as upcoming projects.

Without giving anything away, can you tell readers what they can expect in Flash #100?

Whoever is wearing the suit—and it could be a number of people, although I promise it won't be a complete red herring... no Kyle Rayner walking out there in the suit—he or she will have a direct link to the speed force that we're talking about... that kind of extradimensional force that powers all the Flashes. So you're going to see the same powers that you've always seen, but you're beginning to see new manifestations of power that you've never seen before.

For instance, the Flash can still vibrate through solid objects, but there's a twist: when the Flash vibrates through solid objects now, there's this lingering field of kinetic energy that causes the object to shatter. The Flash has to figure out how to solve this problem—but it also makes the ability to vibrate through things a bit less of a *deus ex machina*, where the Flash can escape from any trap by vibrating through it. The problem with having it so easy for him or her to vibrate through stuff makes stories a bitch to write!

Another manifestation is the ability to lend speed energy to other people or other objects. The Flash is learning to use this a little bit at a time. We're revealing some more applications of these powers over the next four or five months.

Is the Flash's speed so limitless that lending speed to others doesn't lower his speed at the same time?

Oh, no, it doesn't lower the Flash's speed... but there may be ramifications that we'll have to deal with later on.

Where did the concept for this speed force come from?

Totally out of my head—or more precisely, my and Brian Augustyn's head. I want to go on the record as saying that Brian is my uncredited collaborator on each and every issue; I could not do this book without him.

Every issue of the Flash seems to start the same way: I call up Brian and say, "I have no idea what to do this month; what should we do." We have fun knocking ideas around for a half and hour, and we're writing for ourselves. Anyway, the idea of the speed force came out of our collective head in response to the Green Lantern shakeup. When I saw the changes going on in Green Lantern, my horrifying fear was that someone from upper management was going to come wandering down the hall to Brian Augustyn's office saying something like, "Oh, the new Flash?—She's black. Make it work." I didn't want to have change dictated to us; rather than have that happen, we decided to take the bull by the horns and generate something ourselves to create the heat. And that's where the whole speed force idea came from.

When did the idea for this story come about?

I guess it's been around for about a year and a half or so; we came up with it not too long after the end of the Barry Allen story. We knew that we needed something big for ***Flash #100***, obviously; we've had our best success when we've been slow and steady in building towards stuff, rather than just rushing into it. We started planning for it, and it came to us pretty quickly over one afternoon—the speed force, Max Mercury's connection, what happens to Wally, all the Kobra stuff... it was just a gift from God, and everything fell into place.

Will there be leftover problems after this issue, or is it a new beginning?

There *is* a new beginning in ***Flash #101***; however, there are ramifications of what has happened that spill out into the lives of the supporting cast. We have to deal with putting Impulse into his own book; we have to deal with Iris and what to do with her now that she really doesn't have a purpose in the 20th Century; we have to deal with Linda, who ends up being the most important part of "Terminal Velocity," whether she realizes it or not. ***Flash #100*** is a fairly upbeat issue—I have to be careful to phrase this so that I don't give anything away—in that we don't end on a down note, but that doesn't mean that everything is bright and shiny and happy immediately thereafter. There are ramifications to what we've done that will spill out over the next five or six months. We don't have a definite story arc leading out of this; we're just going to do some one and two issue stories for a little while. But the continuing thread is how does this new manifestation of the Flash impact on the supporting cast?...

Will that supporting cast include as many speed powered characters?

Yes; I think we can say that it certainly well. I'm not in the business of taking out Jay and Johnny and guys like that with a high-powered rifle. Those guys have so much texture... I love the fact that they all have the same power, but they're all so different. Jay is a real salt-of-the-earth Paul Newman guy, while Johnny is—well, he's not stupid, but he's not as open-minded and as hip to what's going on... he's a little bit more closed-minded, a little bit more of an old codger. And Max is just my favorite character in the world.

Are you surprised that there's now a growing Flash family of books?

I'm thrilled; what that says to me—and this sort of slops over into ***Legion of Super-Heroes***, which is another book that I write—that there's a market for positive upbeat comic books with heroes who act like heroes. I'm not going to decree that grim and gritty is on the way out, because I'm not at all sure of that, but I honestly feel that there's room in the marketplace for stuff that isn't grim and gritty, and that's the kind of stuff that I like to write.

We carved out a little niche for ourselves without anyone noticing right away; then, after about forty issues, people turned around and went, "Hey, wait a minute! Bright and shiny and happy! We like it!"

Your stories show a respect for the history of the characters without trying to pack every bit of that history into every issue.

Thank you. Every issue is somebody's first!... I always try to write with that in mind. It's a bit sloppy and lazy to assume that, because the writer has read ten years of comic, everyone reading the book has read the same ten years' worth of comics. Story comes first, and introducing the readers to your characters is the most important thing... I've been a Flash fan all my life, ever since I was a little kid, so I know that history, but I don't try to pack it in every issue.

What about the Legion? How did you get involved in it?

It really just sort of fell my way. I've also been one of the world's biggest Legion fans forever. I've been involved in Legion fandom for twenty years. Eclipse published those ***Legion Indexes*** a few years ago—those were mine. ***Who's Who In the Legion***—I ghost-wrote a lot of that. A lot of the Mayfair Legion stuff, I was involved with. I deeply love the Legion of Super-Heroes...

I was the editor of the book for the first few issues of the Keith Giffen relaunch, in fact. It was actually our plan, when that series began, to begin filling you in and making a coherent picture very quickly. Unfortunately, through politics and other circumstances that are best left buried, we got really badly derailed with issue four, and we never had a chance to get back on track.

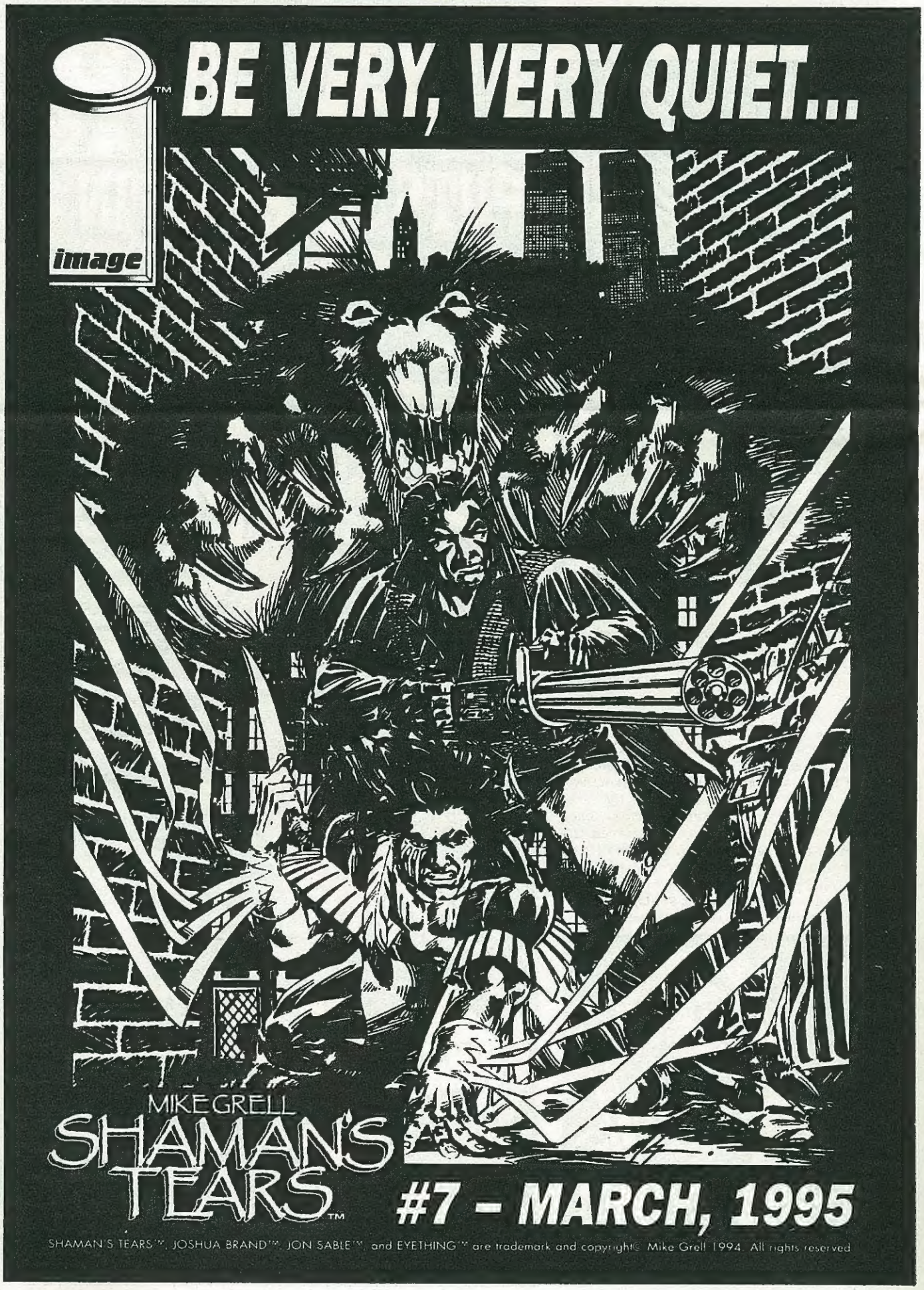
Valor is what brought me as a freelancer back to the Legion fold. I never had any designs on writing the ***Legion;*** in fact, I told people that ***Legion*** was the one book I didn't want to write, because that meant that (a) I wouldn't have any fun reading it, and (b) I didn't think I had any ideas. As we got closer and closer to ***Zero Hour***, though, there was a need seen by upper management to do something drastic, and I took it as an opportunity to create the kind of Legion that I would want to read. If this was a chance to start all over again, I wanted to be in on the ground floor.

I wouldn't have had any interest in doing the Legion if it hadn't been for ***Zero Hour***. This isn't to slight what was done, but didn't have any interest in a bunch of 45-year-old guys walking around in those suits and jackets saying, "Hi, we're the Legion of Super-Heroes." It's a personal thing. I love the history, and it broke my heart to get rid of all that history, but I like youthful optimism—I think youthful optimism is what the Legion was all about, and it got kind of lost in the shuffle. Nobody does utopian futures any more; it would be a shame to lose that.

Are you enjoying rebuilding the group? You've already given us a line-up that's more female than male, which is a bit of a change of the comic book status quo.

We just kind of blundered into that. I was fairly adamant, though, about wanting to keep the members coming in in roughly the same

™&©1995 DC Comics


image™
BE VERY, VERY QUIET...
MIKE GRELL
SHAMAN'S TEARS™
#7 - MARCH, 1995
SHAMAN'S TEARS™, JOSHUA BRAND™, JON SABLE™, and EYETHING™ are trademark and copyright© Mike Grell 1994. All rights reserved

THERE'S NO PRESSURE TO BUY.
(YOU HAVE 'TIL THE COUNT OF THREE)
Youngblood Trading Cards from SkyBox. Shooting into Stores Near You—April 1995.
• Heavy stock, UV-coated, and foil-stamped—the most premium card line EVER from SkyBox.
• Exclusive art and information on Youngblood heroes and villains.
• All new, original art by Rob Liefeld, Stephen Platt, and others.
• A chance to win a day at Extreme Studios with Rob Liefeld.
• Bonus Wiggle cards and a Badrock SkyDisc.™
Glory
EXTREME STUDIOS™
SkyBox™

Extreme and Youngblood: TM & © 1995 Rob Liefeld. All rights reserved. Exclusively distributed by SkyBox International Inc. © 1995 SkyBox.
Odds of finding Wiggle cards approximately 1:8 packs; SkyDisc™ approximately 1:72 packs; Win-A-Day cards approximately 1:1.2mm packs (see display box for further details).

order as they did in the original stories. I wanted to follow the same basic pattern, but the rule has been, from the get-go, don't change anything unless there's a valid reason for it that's going to make a better story. I would not have been able to tell you a year ago that we would change as much as we did. I think the changes have been positive, though; I love the new Legion headquarters, which is Tom McCraw's design. It's clearly an homage to what has gone before, but we don't have to worry about twelve-year-olds picking up the book and saying, "Oooh. An upside-down rocketship. This is stupid. Where are the Image comics?"

Is there a big event in the Legion's future?

There are several big events coming up. The Legionnaires Annual, which ships this summer, is essentially the payout to everything that has been building since ***Legion of Super-Heroes* #0.** We'll answer a lot of questions concerning a lot of mysteries we've planted along the way—some of which you may not have realized were mysteries until you get to that issue and see stuff dovetail together that you didn't realize had any significance at all. There are repercussions beyond that: some members will be going away, some other members will be showing up.

We've been talking about doing a Superboy crossover shortly thereafter. I love time travel stories, so this was a natural. Karl Kesel came up to the big Legion summit that we had in early December and we worked out the nuts and bolts of a big crossover story. Before all the 45-year-olds who live in their parents' basement start screaming, "Oh, but he's not really Superboy," let me say that there are a lot of people who are still really anxious to see Superboy meet the Legion—maybe not necessarily join the Legion, but at least meet them. Will they like him? Will all the girls like him? Will the boys think he's a creep? That's what we hope to deal with in this story.

Tentatively, after that we have planned the joining of another new version of an old member who is going to have the DC Universe buzzing. I know that sounds overly cryptic, but I don't want to give it away; this is something really big—and I mean really big—and people are going to be thrilled. We're picking and choosing very carefully what we use, but this particular development is one that we've talked over with the editors in charge and it looks like it could be very cool indeed.

What else are you working on for DC?

Well, there's a crossover called ***Underworld.*** We're timing it for around Halloween, although it's a little flexible at this point. Without giving away too much, I can say that the basic idea I came to DC with was, "We've spent so much time cranking up our heroes; now let's concentrate on our villains." This is a series that concentrates on the inner workings of the evil hierarchy in the DC Universe, showing how these characters relate to each other, where they get all these wonderful toys, that sort of thing. Brian Augustyn and I came up with a really strong thread; while it's all in the planning stages right now, we're talking about doing three 48-page books that are fairly stand-alone, and for a couple of months the DC Universe books will weave in and out of the storyline.

Essentially, we're taking existing villains and amping them up: taking existing villains and reminding us why they're cool, and taking lamer villains and turning them into forces to be reckoned with. Some of the villains will face off against heroes they don't normally battle. I'd love to see Luthor take on Wonder Woman; I'd love to see Catwoman take on Superman. I'd like to see these things, and that's a big part of it. We're also dealing with some characters who have been on the edge; we'll see where they'll end up after this. Blue Devil, the Creeper... these are characters who could go either way.

If you don't mind crossing companies for a moment, can you say if you're still planning on taking over Captain America?

Absolutely! There's still going to be a Captain America. The first issue that I'm doing, #444, won't actually ship until August, but it's going to deal with how the Avengers and the world deal with the results of Mark Gruenwald's final issue. I can tell you that there will be a guy in the Captain America suit, but I can't even say if it's going to be Steve Rogers or not right now.

I would like to see Captain America a little less as the speechifying guy and a bit more of a guy like the Max Fleischer Superman. He comes on, doesn't have a whole lot to say unless it needs to be said, and he does the job. I think the time for introspection on Captain America's part is completely and utterly over with for the foreseeable future. He knows who he is, he knows what he does—and so do we.

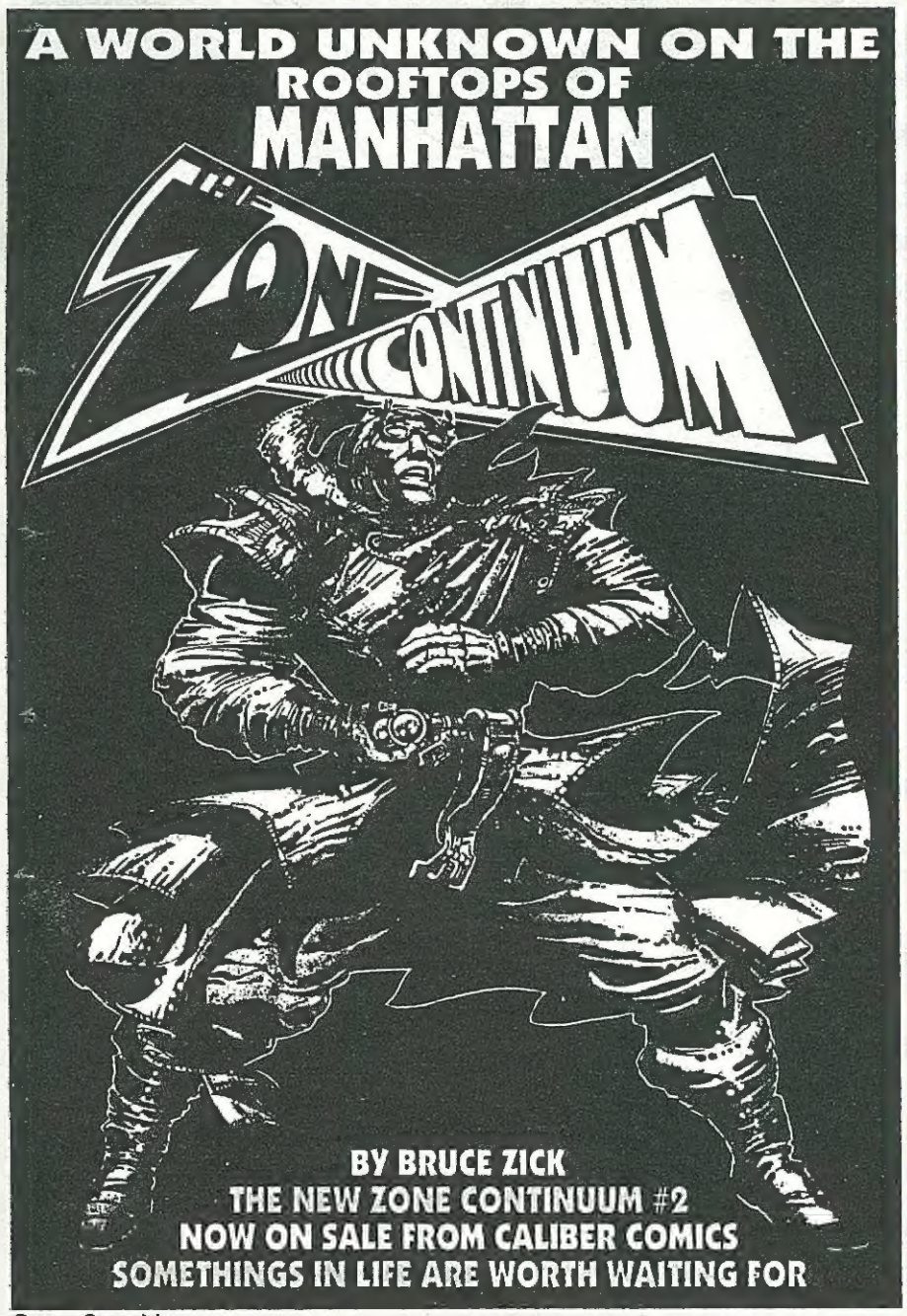
It's not like Wally West, where you have to get into his head; Cap pretty much has his act down pat. He's reminiscent of a combination of the Fleischer Superman, Clint Eastwood—the mellower ***In the Line of Fire*** Clint Eastwood—and Jack Ryan from the Tom Clancy novels. He's a guy who knows what right and wrong is and isn't afraid to get in the middle of it. At this point, I think Captain America is 75% instinct; he doesn't' have to think. He's an incredible tactician and strategist, but it's instinctive; he's never surprised.

If you're familiar with the ***Steve Canyon*** strip, you may remember that the first installment or two was just people going, "Steve Canyon?! Oh, man, what a guy!" That's what my interim issue is; it's a segue issue between Gruenwald's last issue and my first major story arc, and it shows what characters like Hercules and Quicksilver—who was a shady operator before Cap made him honest—think of him.

My ***Captain America*** stories will be illustrated by Ron Garney; he's really good—he has a lot of John Buscema and a bit of Jim Lee, if you can envision a marriage of those two styles. His storytelling is really good, and that's the most important thing to me. Don't give me montage pages—I want storytelling! His stuff looks great.

Is there anything else on your plate?

Well, I'm doing some work on ***X-Men: Omega,*** and then there's my series with Alex Ross—but it's pretty much a year away, so it's too early to talk about that. Maybe in a few months, though!


A WORLD UNKNOWN ON THE ROOFTOPS OF MANHATTAN
ZONE CONTINUUM
BY BRUCE ZICK
THE NEW ZONE CONTINUUM #2
NOW ON SALE FROM CALIBER COMICS
SOMETHINGS IN LIFE ARE WORTH WAITING FOR

CSN CHARTS

TOP 50 COMICS

CSN's Top Seller charts are based on figures supplied by the two major distributors, Diamond Distribution and Capital City Distribution, as well as figures by a cross-section of comics speciality shops. The distributor's figures represent retailer orders placed on the titles, while the information from stores represents copies sold.

1. Mutants: The Amazing X-Men 1
2. Mutants: The Astonishing X-Men 1
3. Weapon X 1
4. Mutants: Generation Next 1
5. Gambit & the X-Ternals 1
6. Factor-X 1
7. X-Man 1
8. X-Calibre 1
9. X-Men Chronicles 1
10. Angela 2
11. Rogue 3
12. Robin 14
13. Batman 516
14. Batman Vs. Predator II: Bloodmatch 4
15. Bishop 4
16. Amazing Spider-Man 399
17. Superman 98
18. Detective Comics 683
19. Adventures of Superman 521
20. Superman: The Man of Steel 42
21. Star Wars: Dark Empire II 2
22. Spider-Man 56
23. Action Comics 707
24. Web of Spider-Man 122
25. Spectacular Spider-Man 222
26. Wetworks 5
27. Star Wars: Tales of the Jedi—Dark Lords of the Sith 4
28. X-Men 2099 18
29. Incredible Hulk 427
30. Catwoman 18
31. Warblade: Endangered Species 1
32. Grifter One-Shot
33. Elektra: Root of Evil 1
34. Flash 99
35. Vampirella 0
36. Backlash 3
37. Savage Dragon 16
38. Fantastic Four 398
39. Superboy 13
40. Youngblood 10
41. Venom: Separation Anxiety 4
42. Kabuki: Dance of Death 1
43. Vengeance of Vampirella 10
44. Sin City: The Big Fat Kill 3
45. X-Files 1
46. Maxx 13
47. Spider-Man 2099 29
48. Mr. Hero the Newmatic Man 3
49. Superman: Kal
50. Godwheel 0

TOP DOLLAR COMICS

The following comics, graphic novels and trade paperbacks were given Top Dollar ratings based on the dollar volume of the copies sold (or are expected to sell) during the late January and February sales period.

1. X-Men Chronicles 1
2. Mutants: The Amazing X-Men 1
3. Mutants: The Astonishing X-Men 1
4. Weapon X 1
5. Mutants: Generation Next 1
6. Gambit & the X-Ternals 1
7. Factor X 1
8. X-Man 1
9. Rogue 3
10. Robin 14
11. X-Calibre 1
12. Bishop 4
13. Batman Vs. Predator II: Bloodmatch 4
14. Angela 2
15. Star Wars: Dark Empire II 2
16. Superman: Kal
17. Grifter One-Shot
18. Wetworks 5
19. Star Wars: Tales of the Jedi—Dark Lords of the Sith 4
20. Elektra: Root of Evil 1
21. Vampirella 0
22. Batman 516
23. Warblade: Endangered Species 1
24. Spider-Man 56
25. Venom: Separation Anxiety 4
26. Backlash 3
27. Amazing Spider-Man 399
28. Incredible Hulk 427
29. Kabuki: Dance of Death 1
30. Youngblood 10
31. Superman 98
32. Vengeance of Vampirella 10
33. Detective Comics 683
34. Savage Dragon 16
35. Fantastic Four 398
36. Adventures of Superman 521
37. Superman: Man of Steel 42
38.Batman: Mitefall 1
39. Maxx 13
40. Action Comics 707
41. Web of Spider-Man 122
42. Godwheel 0
43. Spectacular Spider-Man 222
44. Godwheel 1
45. Mr. Hero, the Newmatic Man 3
46. Evil Ernie: Revenge 3
47. Ash 2
48. X-Men 2099 18
49. Catwoman 18
50. Chains of Chaos—Link Three

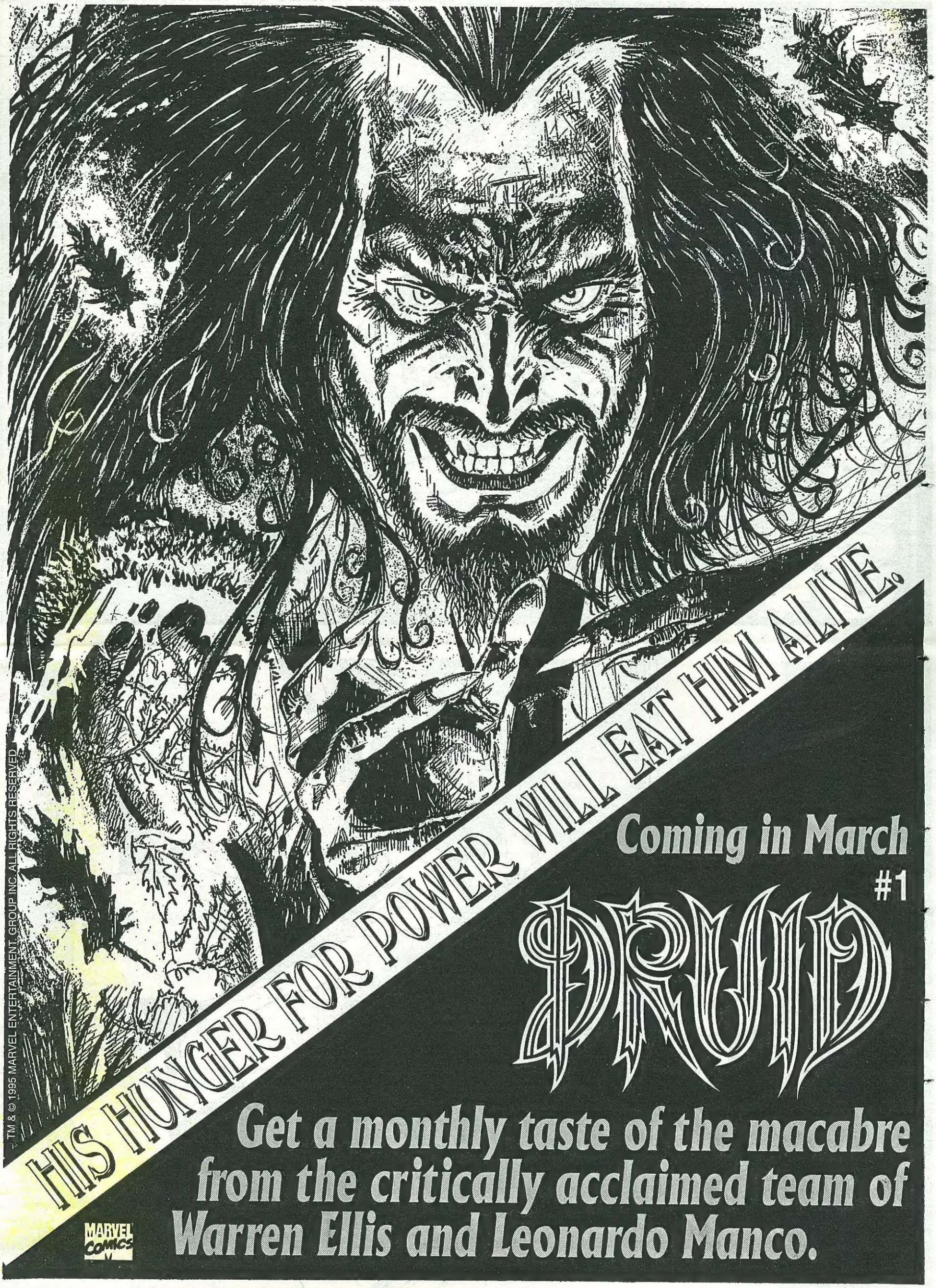
TOP 10 BLACK & WHITE COMICS

1. Kabuki: Dance of Death 1
2. Sin City: The Big Fat Kill 3
3. Bone 17
4. Ranma 1/2 Part IV 1
5. Return of Lum Urusei Yatsura 2
6. Dark Horse Presents 93
7. Mermaid's Dream 2
8. Maison Ikkoku Part 4 1
9. Oz 4
10. Tarzan: The Lost Adventure 1

TOP TEN NON-COMICS

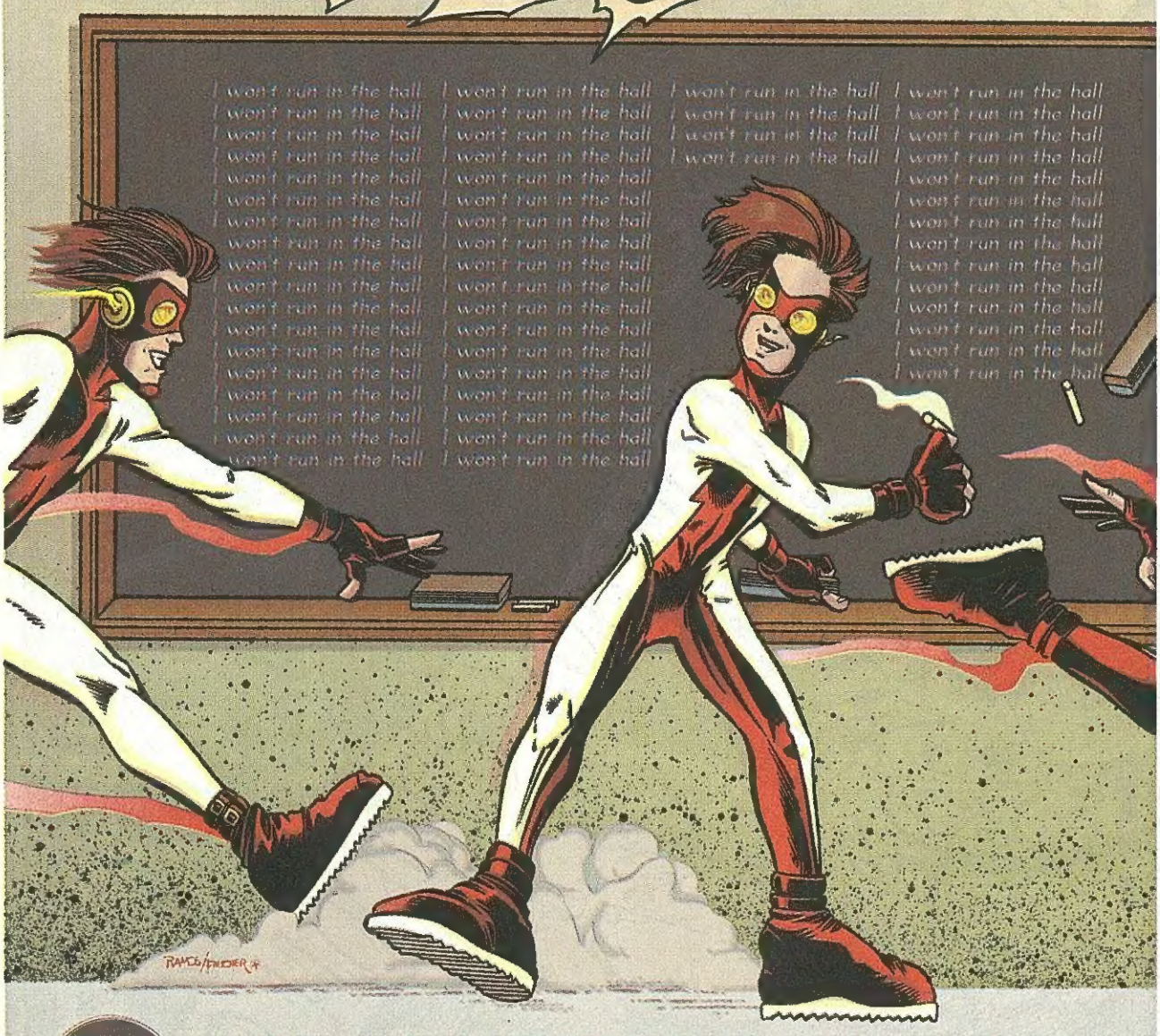
The Top Ten Non-Comics is based on number and not dollar value. This category includes graphic novels, hardcovers, trade paperbacks, portfolios, etc. It includes books that actually were on sale during the January sales period.

1. Magic: The Gathering—Fallen Empires
2. Fleer Ultra 1995 X-Men Trading Cards
3. Aliens/Predator Universe Trading Cards
4. Illuminati Card Game Booster Packs
5. Wizard 42
6. Star Wars Galaxy Magazine 2
7. Doom Trooper Card Game Booster Packs
8. Spellfire Card Game Fourth Expansion Set
9. Inquest 1
10. Hero Illustrated 20


HIS HUNGER FOR POWER WILL EAT HIM ALIVE.
Coming in March
#1
DRUID
Get a monthly taste of the macabre
from the critically acclaimed team of
Warren Ellis and Leonardo Manco.
MARVEL COMICS
TM & © 1995 MARVEL ENTERTAINMENT GROUP INC. ALL RIGHTS RESERVED.

SOMETIMES YOU JUST GOTTA GO WITH YOUR

IMPULSE™



MARK WAID HUMBERTO RAMOS WAYNE FAUCHER

ONGOING MONTHLY. ON THE MOVE STARTING IN FEBRUARY.

™ & © DC Comics © 1995. All Rights Reserved.